

# DAILY MAGAZINE PAGES FOR EVERYBODY

## Secrets of Health and Happiness

### Why You Eat Energy Rather Than Mere Food

By Dr. LEONARD KEENE HIRSHBERG

A. B. M. A. M. D. (Johns Hopkins).  
If you eat to live, rather than live to eat, you should know how to augment your health, strength, and, yes, even your reservoir of reserve funds. "Every research," says Athenaeus, "which is guided by principles of nature finds its ultimate aim entirely upon the gratification of the stomach."

"The discovery of a new dish," said Brillat-Savarin, "in his Physiology of Gout, 'does more for the happiness of man than the discovery of a new star.' Tell me what you eat and I will tell you what you are. Burton, too, in his Anatomy of Melancholy, says as much valor is to be found in fasting as in fighting, and some of your city captains and carpet knights will make this good and prove it."

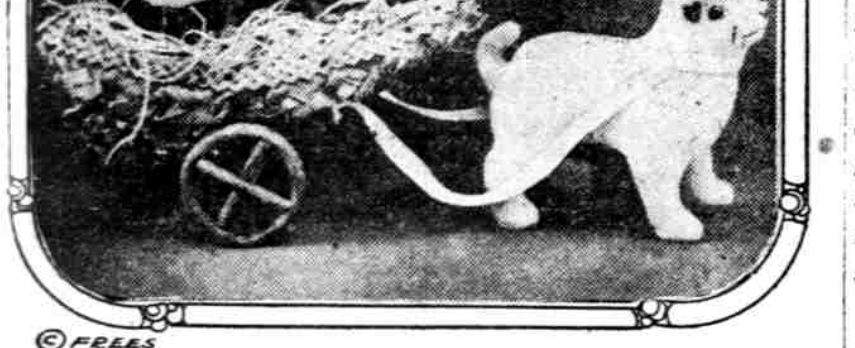
Victuals serve several ends to man. They afford growth and equilibrium to the living tissues. They serve as a defence against dangers and disease. They evolve energy, vigor, and heat. The mere elegance or tang that comes to the palate from the provender of one kind or another has little to do with its sustaining value.

Food makes for the upkeep of your body. Every little movement as well as for your very breath. Indeed, your teeth could not chew, your saliva could not flow, your circulatory could not wait, and your stomach itself could not digest were it not for the very viands which you engulf.

Much more than muscular effort, however, is necessary from the viands you swallow. The tissues need new growth and repair. Many of the choicest proteins, much of nature's best sustenance, is usefully wanting in tissue capacity. Only albuminous foods, proteins with nitrogen in them—are able to perform this every day miracle. With the construction of sinews, brown, tendons, ligaments, blood, and bone.

Save in the matter of a need for new growth, a requisite of youth, vitality, and perennial muscular waste—there is little need for such as have meat and eggs, foods. Work-making foods, those which yield force and energy, are independent of tissue-building proteins, starches, oils, fats, water, and minerals. Of these various elements in the average individual there is a quartet of a pound of sugar and starch, nearly thirty pounds of meat and albumen, eleven pounds of salty minerals, 106 pounds of water, five pounds of fat, and one pound of bone.

As yet there is not one satisfactory unit of work to stand for what a pound of food can do, the unit of heat, a calorie is taken instead. One pound of starch or sugar or meat or albumen, or egg albumen or gluten yields a little over four thousand units of heat, while one pound of fat yields nearly nine and a half thousand units. Human pastures, such as meat, milk, and cheese, have an abundance of food units of this kind, because they contain all sorts and conditions of edibles. A pound of milk, for instance, contains a little over 300 units of heat, while one pound of the same milk yields more than seven times as much. The calorie, in the stomach possibly little more than three-quarters of



## TIMES BEDTIME STORY

### THE JOURNEY.

By FLORENCE E. YODER.

THE old basket on wheels made a fine cart for the Pluffy Downs and Rover was almost as good as a horse. He trotted along very steadily and did not stop to talk to strangers or run out on some very tempting green which they passed. The four Pluffy Downs sat very still in the basket, and held on tight for they were quite a little frightened. "It was bad enough," said the very Yellow one to the Not Taken Yellow one, "when we were taken away from mother. I thought that would surely give my last peep to her. But this is the worst of all. When the Very Smallest opened his eyes, and the Very Mouth and said, 'When do we get to Tabbyland?' 'I'm so tired and the road is so bumpy, and I want—' Rover, the cloth dog, turned around with his harness and looking very uneasy with both above him eyes, he said, 'We stop now, but you might as well make up your mind to forget about getting to Tabbyland. As far as you are concerned, you will never get there. The Pluffy Downs utter a low groan from the cart and nod about him listening. The only recipe for getting to a place so far away, and generally known as Tabbyland, is to FORGET WHERE YOU ARE GOING. Be content with the things that are, sometimes before you can turn around you find yourself inside Tabbyland borders.' The Yellow one cleared his throat, and turned away, and the Pluffy Downs looked at one another. "I understand," they all said together, and then they began to poke for crumbs and worms and promptly tried to forget about everything but the scenery and the weather. "Isn't Rover the most wonderful person you ever met?" they would say to one another. "And isn't he generous?" said one. But try as they might, they could not help wishing that they could find something to eat. "If we could but find some crumbs," said the Very Yellow One to Rover, "we could manage beauti-

## Wars in Mexico and Europe To Be Reflected in Fashions



Symbolism of the Aztecs and Strange Designs of Their Basketry and Pottery in Fall Fabrics.

Patterns of Milady's Gown Will Carry Meanings and Embodiment Spirit of Ancient American Civilization.

By BETH JEFFRIES.

How is the new war going to affect the fashions? Every one remembers the craze for Bulgarian trimmings and trappings during the time directly following that disturbance, word is now noised abroad about the Mexican influence on the coming fall styles, and further changes resulting from the upheaval in Europe are to be expected as a matter of course.

Of course, in the event of war as serious as now hangs over Europe, it does look possible that we may not have any fashions at all, at least French fashions. However, when everything IS settled we'll have a new batch.

Just now, the interest of manufacturers in this country is centered on the possibilities in the Mexican styles, and many and weird are the resultant modes. From the first, the happy adaptability of some of the quaint basket, carpet, and woven patterns to silks, was seen.

Accustomed to the unique and bizarre through an acquaintance with the Poiret designs, in silks, the quaint Mexican patterns do not strike one as unusual. Far from it. While the Poiret pattern might not have any particular meaning or purpose, the Mexican styles on the other hand, almost invariably carry with them some message of the history of the people, whether it be of their customs, their people, or their animals.

Story in Gown's Design. The dainty, Egyptian-like design in your gown may have its own particular tale—be assured it has some meaning. The American women of fashion are at last to have something that is virtually home-grown—at least, home-discovered.

A short excursion into the field of Mexican art work and design yields a rich harvest to the woman who wishes to choose her own designs, or who has an interest in the material which she purchases.

Baskets For All Occasions. There are baskets dedicated to nearly all the events of life—the wedding basket, the birth basket, and the bridal basket, or flower trap, which is presented to a girl when she becomes a woman and is introduced to the bravos of her tribe. The break in the pattern is always toward the east in bracelets the opening is left to allow the strength of the earth spirit to enter the wearer's body without any restriction.

should wear traveling through an Indian country she need have no fear for her scalp, for her gown will be her passport from tribe to tribe.

It is a rather surprising fact that where one expected to find barbaric color combinations, those found were as soft and as harmonious as any of the Persian combinations, especially those that were on the old pottery pieces. It is the modern influence on art that has coarsened the coloring and affected the purity of its designs. Left to their own selection, the Navajo blanket maker chooses her colors well, but when the agents, traders, and other outsiders give orders and send color selections with them, awful combinations appear as a result.

An Indian maternity belt was quite a revelation in designs, for it typified figures to whom birth came more spiritually than materially, and these figures who own no partnership with pain, the woman prays daily during her waiting period that a people who were old in art and before their invasion, and later the Spanish influence crept in and changed the standard of Mexican art.

Designs From Strange Sources. Modern Mexico and its inhabitants are comparatively well-known, but the lives of the Aztecs and Indian tribes of old Mexico are historical vagueness to most of us, and it is difficult to recollect with life people almost unknown and forgotten.

The lure of hunting designs leads one into strange surroundings, and taking a design from the bead ornament on a mummy's head dress amid strange unhappy odds, one feels that the late person would have been far better on the happy hunting grounds than entombed in a glass case for modern generations to deplore and shiver over its present appearance.

There are so many patterns and such a wealth of soft colorings to draw from that one scarcely knows where to begin. Every other year the famous snake dance is given by the braves, never to be seen at any other time. At the feast of Guadalupe on December 12, the Aztec deities and the Spaniards celebrate in much the same way. The feast last ten days and the well-known cakes of ajonjol seeds are eaten by all participants in the ceremonies.

camp, and her head dress worn during the ceremony are rich in odd designs.

It was a great surprise to the invading Spaniards to find that the natives of old Mexico were highly cultivated in the arts and crafts of a semi-barbaric period. Their designs in pottery, wood, ivory and gem carving, basketry, weaving of mats and fabrics, and their gold, silver, copper and brass work created both admiration and wonder. This development had been going on all through the fifteenth century before their invasion, and later the Spanish influence crept in and changed the standard of Mexican art.

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## THE BEST Photoplay Department in WASHINGTON

### Why Watching One's Self on Screen Is Such a Queer Sensation

Those who have had the experience state there are few sensations to which the human being is subject quite so strange as seeing himself in a moving picture. When the photograph first became popular it is stated that singers were surprised and astounded at the sound of their own voices coming from the wax cylinders—but those who have had both sensations claim that to watch a moving picture of one's self is even more startling. And the explanation is comparatively simple. The old proverb which tells us we can never see ourselves as others see us is really at the bottom of it. When the proverb was first uttered it was true—we never could see ourselves as others see us. But now that we have the moving picture camera and the projecting machine and the screen, it is a comparatively easy matter to see ourselves as others see us, and the sight is rather curious.

As a matter of fact there are very few people who really know what they looked like. Of course they can get a general idea from a mirror, but when people gaze into a mirror they are practically always posing. They do it unconsciously. Consequently they never really get an accurate idea of what they look like. When they become the subject of a moving picture camera, however, they cannot pose—because it would be unnatural. And they must consequently look and act entirely different than the way they look and act before the mirror.

There is something even stranger than appearing on the screen before one's self—that is looking over one's self and one's surroundings when "made up" for a moving picture and under the vivid lights of the studio. The lights are so very powerful that an entirely different kind of make-up must be used than that used on the regular stage. The action of the light gives the flesh a greenish tint and makes most bright colors black. James Montgomery Flagg, the artist, recently described the sensations of being a moving picture actor in a most vivid style. He was engaged to meet and draw a picture of Norma Phillips, "Our Mutual Girl," and to do so he was compelled to don the usual make-up and arrange his studio effect within the "lines" of the camera's focus.

He found his experience very stimulating. "I've learned a lot from that stunt," he said. "I used to be able simultaneously to write a story with my left hand, illustrate it with my right, draw a picture with my left foot, and set it to music with the toes on the right pedal extremely. I found that when the chap was grinding out pictures of me while I worked I could speed up more than I had supposed any artist in or out of captivity could. There was a gentle stimulus in the steady grinding of the camera handle. Next to the most difficult thing for the novice to do after keeping in mind the imaginary slice of pie that is formed by the range of the camera is to eat what is brought in to you if you stay near the mercury light. When you foolishly lift up the lid of a ham sandwich and see purple meat with sea-green borders of fat where you expected pink and white, it's enough to make you change your religion if you happen to have one, and with a low, gutting moan make a dash for good old daylight.

And the make-up—especially under the lights! Actors look like a bunch of people who have been in cold storage for three years and whose first meal on emerging had been huckleberry pie! There's a difference between the two. There they look fairly human."

MOVING PICTURES  
"LITTLE MARY" (PICKFORD)  
In Biograph Release  
Monday and Thursday  
at the PICKWICK  
In Addition To Regular Show.

MOVING PICTURES  
"CRANDALL'S" 10  
SUN.  
"THE SEVENTH PRELUDE"  
Big Essay Feature.  
And "The Stuff That Dreams Are Made Of."  
Famous Original Biograph Featuring  
DOUBLE BILL  
MON. Little Mary Pickford  
and TUES. In "Lena and the Geese"  
Kalem Photodrama  
WED. Presenting ALICE JOYCE in  
THUR. "The Vampire's Trail"  
Magnificent 5-part Historical Feature.  
FRI. "A THROW OF THE DICE"  
A Stirring Drama of Industrial Strife in a Coal Mining District.  
SAT. MARY PICKFORD in a Beautiful Biograph Feature, "LOVE AMONG THE ROSES"

## PHOTOPLAYS AND PHOTOPLAYERS

By GARDNER MACK.



FLORENCE, OLGA'S GUEST. Scene from the sixth installment of "The Million Dollar Mystery," to be published in The Times Tomorrow.

### Behind the Screen

The Broadway Picture Producing Company is arranging the details of Thomas E. Shea's "The Man-o-War-Mah," or "The Fall of Vera, Cruz," which will be their next feature photoplay. Having completed "The Trail of the Lonesome Pine," the release of which has been held back, they are now pushing Mr. Shea's production so it will be ready for August 1 release. Mr. Shea has secured Joseph Lay and John M. Shea as scenario writers, and together they will produce the photoplay. Miss Dixie Compton will play Isabelle, the Mexican girl, opposite Mr. Shea.

The wardrobe used in the original stage production of "The Ragged Dicks," which is being produced as a feature motion picture by Popular Plays and Players, Inc. with Andrew Mack in the title role, is being reproduced by a specially engaged crew for the screen presentation.

Steve Snake is home, but not without a struggle. It required most of the New York Police Department, the volunteer life saving corps, two motormen, three chauffeurs, a woman's screams and the cheering of a crowd of thousands to get the fourteen-foot python and return him safely to the Thanet studio. Three weeks ago "Steve" was especially engaged to frighten Florence La Badie, the heroine of "The Million Dollar Mystery." But he didn't. Instead, "Steve" crept out of his big wicker basket onto the highways and byways of Westchester county.

Joe Flores, chief cowboy at the Universal ranch, north of Los Angeles, was confronted with being dashed down by a rattlesnake on a board fence surrounding the 180-acre ranch, when the horses hitched to a chariot, used in the production of "The Ragged Dicks," ran away. Flores chose the board fence route, and to the surprise of everybody who viewed the runaway, the horses dashed through the structure as though it were but tissue paper. And the result was that Flores was not injured in the least and the horses were but slightly scratched about their heads.

"Pard," the big Colie, which has been appearing in J. Warren Kerrigan Universal pictures, has been given notice that his services will no longer be needed, and that by his master and trainer—Jack Warren. "The last picture he worked in," the Universal star explained, "Pard" tried to romp away with all the laurels and now since I have seen the first print, am sure that he pushed me back among the settings. That's gratitude! The kennel for 'Pard' hereafter."

### WHAT THEY'RE SHOWING IN WASHINGTON.

TODAY.  
"Les Miserables," Olympic Park, Fourteenth and V streets.  
"When London Burned," Olympic Theater, 1431 U street.  
"The Gunmen," Central Park, Ninth near G street.  
"Mary Pickford, in 'The Englishman and the Girl,' Crandall's, Ninth and E streets.  
"The Creation," the Belasco, Lafayette Square.

TOMORROW.  
"Mary Pickford in 'A Mender of Nets' and Ben Wilson in 'Laddie,' Olympic Theater, 1431 U street.  
"Ben Wilson in 'Laddie,' Olympic Park, Fourteenth and V streets.  
"Mutual Program, Central Park, Ninth near G street.  
"The Seventh Prelude" and Richard Tucker, in "The Stuff That Dreams Are Made Of," Crandall's, Ninth and E streets.  
"The Creation," the Belasco, Lafayette Square.

## MOVING PICTURES MOVING PICTURES

## THE Iced Cooled Theater

Daily, 10c and 15c Sunday, 15c and 25c  
Monday, Tuesday and Wednesday

<p>FRANCESCA REDDING &amp; CO. In Splendid Domestic Shows "HONORIA"</p>	<p>OLYMPIC DANCING 4 Modern Dancing With Special Society</p>
<p>OWEN WRIGHT The Merry Musicians Mimic</p>	<p>THE TELEGRAPH FOUR Clever Harmony Singing Quartette</p>
<p>THE HILTONS Singing And Talking Duo</p>	<p>ALF PHILLIPS The Peer of All Comedy Acrobats</p>

All the Current News in Motion Pictures  
PROGRAM CHANGED THURSDAY

Tomorrow—Sunday Concert and Ball Game  
WASHINGTON VS. CLEVELAND on the Cosmos Electric Scoreboard. Direct Wire Service. Both for One Admission. Concert at 3. Game at 4:15.

Country Stores Every Wednesday and Friday Evenings at 8:15  
BALL GAME Every Day While Team is Away

STIEFF PIANOS USED EXCLUSIVELY